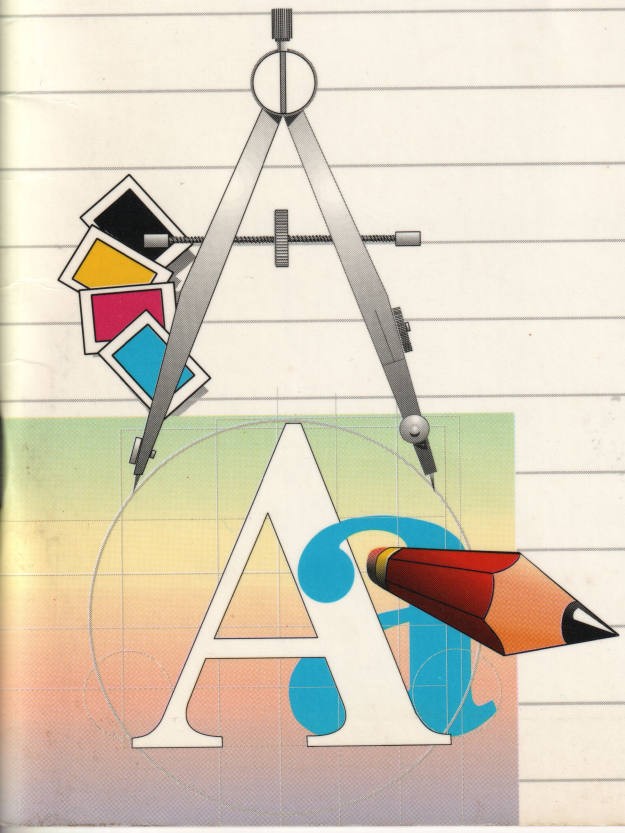
Art Works

A rough guide



A rough guide to using ArtWorks & the fonts

This manual is in two parts:

- first a brief description of how to use ArtWorks tools,
- secondly, how to install and use the extra fonts supplied with ArtWorks plus examples of each font.

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What's this then ?

If you are already familiar with drawing programs, on the Archimedes or other computers, and want to get started immediately, then this guide is for you. Or if you simply can't be bothered to read the manual, then this guide will get you going. It also serves as a quick reference to the various tools provided by ArtWorks, and includes a listing of the 220 fonts included in the package.

It does repeat some of the information in the main User Manual, but generally covers the areas in less detail. It does not cover aspects that are common to many programs such object grouping, the clipboard and cut, copy and paste operations.

A modular, object orientated illustration program.

ArtWorks is a very powerful drawing or design illustration program that takes advantage of the Archimedes capabilities to provide a program that, within the scope of its design, provides a superior alternative to those available on other platforms.

Combine ArtWorks with an Archimedes and you have a tool that costs a fraction of the alternatives. In terms of performance ArtWorks on an Archimedes A5000 outclasses both 486 machines and the latest Mac Quadra machines.

ArtWorks is our attempt to bring a world class illustration program to the Archimedes and so in some areas we have not followed the conventions used by !Draw, the simple drawing program included with the Archimedes. As a result there are areas of the user interface that may seem unusual to those who are familiar with !Draw, but when a question of user interface design arose between the !Draw way, and the industry standard way, we nearly always choose the industry standard way.

Having said that, ArtWorks does follow the Archimedes conventions and style - it uses the three mouse buttons, and follows the menuing and file saving conventions etc of this computer.

Some of the ArtWorks key features:

- **Ultra-fast redraw of complex illustrations.** Timings indicate it can be 5 times or more faster than 486 based PCs. Redraw time has a direct relationship to productivity - the faster and more responsive a program is, the more productive it is.
- **Intuitive**, simple to use and understand.
- **Multi-tasks** and integrates (via direct in-memory transfer) with other RISC OS applications.
- **A modular program.** ArtWorks is made from many small modules, which are combined when the program starts to provide all the necessary capabilities. This modularity ensures;
  - the program should be more reliable through the use of object orientated design and modular construction,
  - the feature set of the program can be customised by adding or removing modules,
  - the program is easily expandable by adding new modules that perform new tasks or by updating existing modules.
- **Object orientated design.** To the user, the internal object orientated design means that drawn objects are able to inherit characteristics and capabilities that they would not normally expect. For example, the graduated filling tool is able to fill all solid shapes, typically even objects that other programs do not allow - such as text (and yet the text remains as text and remains editable on the page). This object orientated design also means that in future, new tools will be able to use other facilities of ArtWorks that exist now or in the future. For

example a graphing tool may exist in future, which would automatically be able to use fountain fills and the envelope or perspective tools.

- **WYSIWYG control.** The user has a variable control over the trade-off between display accuracy versus display speed. The minimum setting shows the illustration as outlines only - the maximum setting shows a fully shaded, anti-aliased representation.
- **Anti-aliased display.** The ability to show full drawings anti-aliased is unique to ArtWorks. This reduces on-screen jaggies that appear along the edges of lines and shapes, providing the appearance of a higher resolution display. In fact, the results are similar to that of a display of four times the resolution.
- **Multiple views.** Each window on a drawing can have a different display fidelity setting (WYSIWYG control) and a different magnification.
- **Interruptable redraw.** In addition to fast screen update ArtWorks offers interruptable redraw for alternative views so that you can carry on using ArtWorks in one window while complex illustrations assemble in the background in other windows.
- **24 bit colour with on screen dithering.** All objects are held with 24-bit colour representation (16 million colours) and displayed using special colour dithering allowing a full spectrum of colours, even in 16 colour screen modes.
- **3 colour models with colour separation facilities.** Uniquely spot or full process colour separations can be viewed on screen and objects can be set to force overprint.
- **Fountain (graduated) fills.** Straight or radial fills.
- **Scalable outline font technology.** Text options allow text to be rotated, shaded and scaled as required. Facilities for fitting text around a curve, automatic (under RISC OS 3) and manual kerning are also provided
- **Perspective tool.** ArtWorks is not a 3D drawing program, but it can take any 2D drawing (or part of) and perform a correct 3D projection as if the object has been turned into the page.
- **Envelope tool.** This allows drawings (or part of) to be stretched and distorted, much as if they were printed on a rubber sheet.
- **Multi-level undo and re-do.** All edit operations are recorded in an undo record allowing any operation to be undone. This goes further than most other programs, not only in its completeness, as practically all operations can be undone, but also because many previous steps are recorded. The undo record can be saved with the drawing allowing a complete build history to be saved with the drawing.
- **Freehand drawing.** This tool allows variable levels of accuracy and enables completely free pencil and paper style drawing.
- **Imports and exports data in a wide variety of file formats.** Includes CorelDraw for the PC and Illustrator and Freehand programs on the Mac, and of course !Draw on the Archimedes
- **Layers.** ArtWorks allows the user to split complex illustrations into any number of layers. Each has its own name and can be turned on or off (for editing) or made visible or invisible.
- **Print tiling.** Documents can be printed any size even covering many sheets of paper. ArtWorks automatically prints the appropriate part of the drawing on separate sheets, along with paste marks and position co-ordinate descriptions.
- **Blending or tweening.** One of the most powerful and advanced tools. ArtWorks can blend one shape into another. Unlike less capable programs, ArtWorks can take a shape made from any number of lines or curves and blend it into another shape. It goes further in that it also allows you to blend from one shape into another, into another etc etc. Each can be a different colour, shape, line colour - and ArtWorks will create intermediate 'tweened' shapes with intermediate colours etc. (This allows colour blends to go through any number of intermediate colours.) However the best feature is that the blends are dynamic - that is they are created on the fly during redraw - this means that not only do they take practically no memory, but you can also edit either the start or end (or intermediate shape) and ArtWorks will automatically re-blend using the new shape.
- **220 outline fonts.** The majority of which are display or headline faces new to the Archimedes.

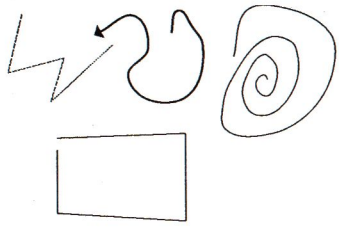
The Basics

Shapes and Lines

ArtWorks tries not to get bogged down in the terminology of PostScript and goes to some lengths to avoid the complexities of open or closed paths, winding rules etc. In order to simplify both the user interface and terminology, ArtWorks knows only about *lines* and *shapes*.

Lines

Lines can have a thickness, colour, dash pattern and a selection of different end cap styles. Lines always have a start and an end. Lines can never be filled. Below are some examples of lines.

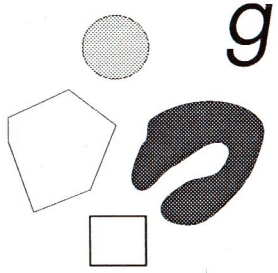


Shapes

ArtWorks uses the term **shapes** to define any solid shape. While the above examples may be referred to as shapes by school children, in ArtWorks these are not shapes, but lines.

A shape is made from any series of lines where the two ends meet. In other words the ends of a line must touch in order to make a shape.

Shapes are usually filled with a colour, but don't have to be - they may be transparent. Shapes do not have start or end points. *In PostScript or Draw terminology a shape is a closed path.* The following are some examples of shapes.



Only shapes can be filled with colour. Shapes always have an outline - which, as you would expect, is a line that surrounds the shape. As with all lines in ArtWorks this can be any thickness, colour etc. If you want to draw shapes that have no visible outline then simply set the outline colour to *none*. See page 15.

Holes in shapes

ArtWorks does not have the concept of a 'move' element in a path, which is a method used by some programs to allow holes to be cut into shapes. Instead ArtWorks will have a 'Join Shapes' menu option that will perform the same effect.

Constrain

The Ctrl key is by convention a constrain key. When held down most drag operations are restricted to the horizontal, vertical or one of the preset angles. The constrain angles are set in the ArtWorks choices dialogue selected from the ArtWorks icon.

Primary palette

This menu option (from the main icon) is used in 16 colour modes to change the default desktop palette so that ArtWorks can display a full spectrum of colours. The side effect is that certain icons change to contain strange colours but this should not be severe.

With a primary palette ArtWorks can use the main primary colours (red, green, blue, cyan, magenta and yellow) dithered in the correct proportions to simulate any colour of the spectrum. While it does attempt to do this using the default desktop palette, certain colours are not available and so shown wrongly (eg magenta). Therefore to get the best on screen colour representation in 16 colour screen modes, always select the primary palette.

Correct colours

Computer screens are notorious for not representing colour in a manner consistent with colour printers. This basically boils down to the fact that TV screens are light emitting devices where printed pages are light reflecting. This affects the primary colours in particular - red, green, blue etc. If you see a full spectrum of hues printed it looks fine, as does a full spectrum of colour on the computer screen - it's only when the two are placed side-by-side that you realise the enormous difference between the printed and screen equivalents. However if you stop to think that screen colours such as green and red are in fact almost fluorescent (actually they are, as the phosphors are made to fluoresce under the electron beam) then perhaps it's not surprising that a printer can never reproduce an equivalent red, especially since it's red is made from a mixture of yellow and magenta.

There are two possible half-solutions to the problem. Either the printer colours can be altered so as to get as close as possible to the screen colours, or the screen colours can be altered to get as close as possible to typical printers. Since we cannot control the colours on most printers, especially full process colour prints, and it's rather easier to control the screen colours, we have included a new screen palette that is an approximation of the colour available on most full colour printers.

Unfortunately on current Acorn hardware the Acorn 256 colour screen modes cannot have their colour palette altered so our altered palette is only useful in 16 colour modes.

So if you want to see approximately what your illustration will look like when printed, simply double click on the files ProcessPal stored on disc 2. Note that pure deep blue is almost impossible to reproduce on nearly all printers - it always tends to come out rather purple.

Using ArtWorks

Assuming that you have installed ArtWorks (double click on !Install on disc 1 to do this) load the program in the usual way. New ArtWorks documents are opened in the conventional RISC OS fashion by clicking on the icon on the icon bar. Once the blank window has appeared clicking in this document window will display the tool bar down the left side of the window and the info bar along the lower edge.

The tool bar can be customised so that it does not take so much screen space.

To select a tool it is only necessary to click with the mouse left button (*Select*) on the appropriate icon. The tool bar is used to select any of the drawing or other tools. The info bar shows numeric and textual information on the current tool. It sometimes even prompts you and provides simple help and provides additional control buttons etc.

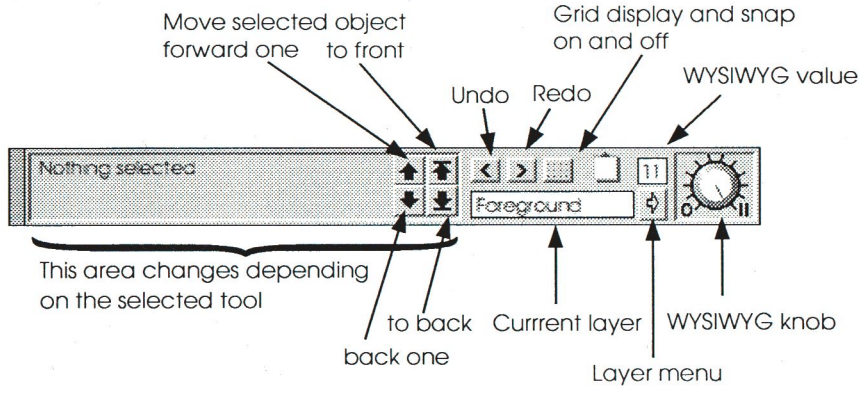
The ArtWorks page is shown surrounded by a pasteboard area shown in grey. Like a real pasteboard this is useful for holding scraps of drawings or other objects on a temporary basis and is generally more convenient than the clipboard. ArtWorks also offers a conventional clipboard that is automatically used as part of all cut, copy and paste operations, and in fact this can even be viewed like a normal document. However it only holds one object at a time, usually the last thing that was cut or copied.

Closing windows and removing documents

Under RISC OS 3, ArtWorks follows the Acorn conventions so that closing a window will also remove it from memory (warning you if the document has not been saved). If you want to temporarily hide a window then use the RISC OS 3 facility of iconising the window (*adjust* close).

RISC OS 2 does not have the ability to iconise windows and so under this version of the OS, closing a window does not remove the document. It is kept stored in memory by ArtWorks and it can be opened again by using the **New View** menu option from the main icon.

The info bar



The WYSIWYG control

Yes, this wonderfully named knob always appears on the right of the info bar. It controls the fidelity of the display of the current view. A higher setting displays a more accurate representation of the drawing, a lower setting displays a less accurate drawing.

There are no exact settings - each tool interprets the setting as it sees fit. However very low settings tend to show only the outlines of objects. Mid settings show the outlines of the correct thickness and colour, but not solid filled. High settings show the drawing filled and fully shaded. The maximum setting (11 - one better than the normal maximum !) also shows the drawing anti-aliased, which can slow the redraw down to some extent. The anti-aliasing is seen to best effect in 256 colour screen modes but works surprisingly well in 16 colour modes.

Undo, Redo

The two left and right arrow buttons are short-cuts for Undo and Redo. As per Acorn RISC OS guidelines, there are key short cuts for Undo and Redo - F8 and F9 respectively.

If more than one window is open on a drawing (from the **New View** menu on the icon) each window can have its own settings for scale and WYSIWYG control. You can therefore be editing a drawing at an enlarged scale in outline mode while in another window you have background redraw showing a reduced size anti-aliased full colour view.

All secondary windows (or ones that do not have the tool bar and info bars attached) are always drawn in background mode allowing interruptable redraw. In other words, you can carry on using and editing the drawing while complex illustrations assemble.

Grid snap and display

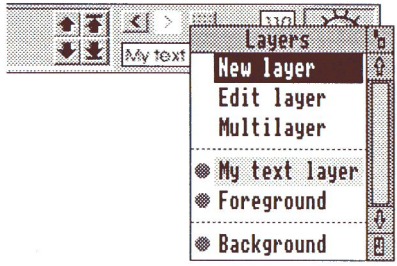
This button performs two operations. Using the left *select* mouse button toggles grid snap on or off. Using the right *adjust* mouse button toggles the grid display and grid snap on or off. The actual values for the grid spacing are set from the **Grid** menu option, under **Misc**.

Layers

ArtWorks allows any number of separate layers to a drawing. Only one layer is current at any one time and all editing operations are restricted to this layer. The name of the current

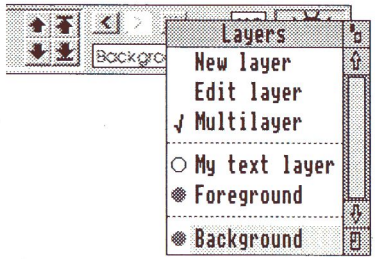
layer is always shown on the info bar. Objects that are not part of the current layer cannot be selected and so this feature can be useful to enable background drawings (eg scanned sprites) to be seen, but not to get in the way of editing. More complex illustrations can also benefit from layers by allowing a drawing to be broken down into component parts - eg one layer for the background, one for the main drawing, one for text and captions. The example file 'Apple4' on disc 5 is a good example of an illustration that uses layers.

To see the list of current layers, edit layer names, create new layers, turn layers on or off, or change the current layer, click on the layer menu button.



The layer menu button displays the menu options that control layers and also the current list of layers. Here the current layer is **My text layer**.

All layers are visible (shown by solid blobs next to the names)



Here the current layer (highlighted in pale yellow, and shown on the info bar) is called **Background**.

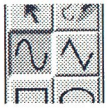
The layer called **My text layer** *has been switched off so it is no longer visible - it shows a hollow blob next to it.*

Finally **Multilayer** *is ticked meaning that all layers are currently editable.*

- To turn a layer on or off click on the blob beside the layer name.
- To change the current layer click on the name itself
- To edit the layer name or remove a layer completely choose the **Edit layer** menu
- To adjust the relative positions of the layers use the *adjust* button and drag the name from one place on the menu to the desired position.

The following section covers each of the tools provided by ArtWorks.

Select tool



This is the most commonly used tool. It is only possible to select objects in a drawing by using the select tool. You can only perform operations on a selected object.

The select tool can be temporarily selected at any time by holding down the left Alt key.

In ArtWorks it is necessary to click *on* the object in order to select it. In this respect it is fundamentally different (and superior) to *!Draw* where any clicks within the bounding box will select an object. The main benefit comes when many objects overlap.

Clicking with the *Select* (left hand) mouse button selects the object. Clicking with the *Adjust* (right hand) mouse button will add an object to the selection if it is not already part of the selection, and will remove it from the selection if it is already part of the selection.

Clicking away from any object and dragging will create a select box. This can be used to select a collection of objects by completely surrounding them and letting go of the mouse button. This is sometimes referred to as lasso select. If you want to select a collection of objects that are over another object then use the *adjust* mouse button to perform the drag. This acts in exactly the same way as the left button except that it will not cause a drag of the underlying object. In fact it is nearly always better to use *adjust* dragging to select objects.

ArtWorks is different from !Draw in this respect. In ArtWorks you have to completely surround the object to make it part of the selection, rather than just covering part of it.

Clicking away from any object removes the selection from all objects.

Selected objects are shown in different ways, depending on the object type. Some objects, such as text and sprites, are shown selected by putting a dotted bounding box around the object. Others objects, such as lines, curves and shapes are highlighted by putting line control points along the line or outline of the shape. Ellipses, rounded rectangles etc are shown selected by four control points around the object.

Moving or dragging objects

To move an object you simply click *Select* on the object and start dragging. Remember, if you ever move it to the wrong place, pressing F8 (undo) will put it back to where it was. If Ctrl is held down during the move then the drag direction is restricted to one of the preset constrain angles defined in the ArtWorks preferences.

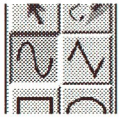
Editing objects with the select tool

It is possible to edit, usually in a restricted fashion, some objects directly using the Select tool. For example, if a line is selected you can drag around some control points. You can also re-size rectangles and sprites etc. However, most editing operations have a specific tool that, when selected, provides more editing options. For example, the line tools provide far more editing facilities than just dragging control points.

The Select info bar

The info bar shows the type and number of objects selected, and also provides a quick and easy way to move the selected objects in front of or behind other objects. The group of four buttons on the right are split into two groups. The right two move the object/s to the top or to the bottom of the drawing (in front of or behind other parts of the drawing). The other two buttons allow objects to be moved up or down one layer at a time.

Line tools



There are two main line tools, one for drawing straight lines, one for drawing curves. In addition there is a freehand line drawing tool, described later.

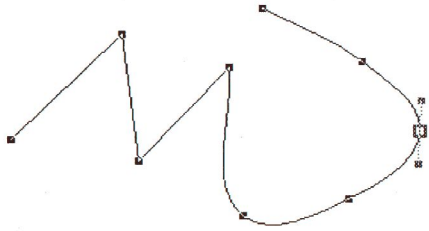
Drawing lines

After selecting the straight line or curve tool, simply click where you want the line to start and subsequent clicks will add one segment onto the line. If you click and drag then it places one new segment but you can immediately drag it around to place it exactly where you require.

To terminate the line you can either de-select the object (press left-Alt and click on the page), select another object or simply adjust click (right mouse button) on the page.

Each segment of a line has a control point indicated. The current point is highlighted in red. You can select any control point on the current line by simply clicking on it with the select button. You can select multiple points by using the adjust button. Once selected the control points can be dragged around.

If the control point of a curve is selected then two additional points become visible with the control points of the bezier curve section. Again these can be dragged around to alter the sharpness of the curve.



This shows the line made from straight segments and curves, with the current point being a curve segment.

You can change tools in mid-line in order to add a curve to the line (or add a straight line to a curve).

Multiple point selection

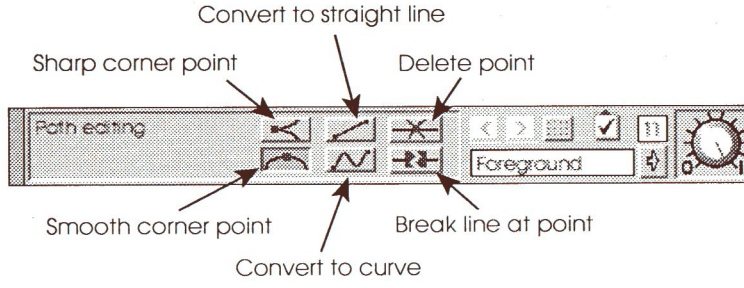
With the select tool or any of the line tools selected, simply click *Adjust* (right mouse button) on additional points in order to add them to the selection. All the selected points are shown as red boxes, the last selected point shows the bezier handles. Once selected you can then drag whole sections of a curve or shape around in one drag movement. Clicking *Adjust* on an already selected point will de-select it again.

Adding new segments or points into a line

Couldn't be easier. First make sure the line is selected (so the control points are visible), and that the line or curve tool is selected, then just click on the line where you require a new point to be added. A new segment is added between the last point and the current position. You can perform a single click-and-drag if you want to move the line away from its original position. If you want to add a new segment onto the end of a line, simply select the end point of the line, then click away from the line - a new curve or line (depending on which tool is selected) will be added.

Editing lines

It's only possible to edit a line or shape if it's the currently selected object - as shown by control points on the line. If these are not visible you only have to click *Select* on the object **with the select tool** in order to select it. Once a line is selected you can then select and move any of the control points simply by clicking and dragging on the point. You don't have to have a line tool selected in order to move the control points around. However if you want to add or remove segments from the line then it is necessary to have either the curve or line tool selected - in which case the info bar will look like this;



Removing segments

To delete any point from a line, select the point, or points, while a line tool is current and press the "Delete point" button on the info bar. While the line or curve tool is selected the Delete key on the keyboard can also be used.

Making sharp corners

Normally curves have smooth gentle bends. This is always the case because the two control points for a curve are always diagonally opposite and remain that way when dragging one of them around. However in order to obtain a sharp bend in a curve you can unlock the bezier control points, so they no longer have to be diagonally opposite, by double clicking on a point.

A normal curve showing the two bezier control points on a straight line through the point.

By pressing the corner button in the info bar (or double clicking on the point) you can now drag the bezier control points individually so allowing sharp corners to be created. Double clicking again will turn it back into a smooth curve.

The info bar has two buttons that reflect the current status of the selected point - either a corner point (indicated left) or a normal curve. You can also change a smooth curve to a corner point by pressing the appropriate button.

Changing lines to curves and curves to lines

To change any region of a curve into a straight line (or visa versa) you can select the part of the curve or line to alter (by select the points along the region to change) then press the line or curve button on the info bar. After changing some parts of a line to a curve (or vice versa) it will probably be necessary to alter the control point on the adjoining points to get a smooth transition from line to curve.

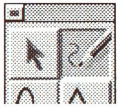
Breaking shapes or lines

In order to break open a shape or break a line or curve into parts, simply select the control point where you want to break the line (adding a new point in at the appropriate place if you want to break a line between existing control points) then press the break button on the info bar. (Shown left)

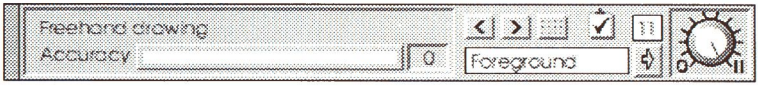
It may not initially be obvious when a line is broken since ArtWorks does not move the line where it's broken. However if you attempt to drag the control point away you will notice the line is actually split in two.

Things are more obvious when breaking shapes open, since the fill colour vanishes. Remember when a shape is opened like this, it becomes a line and hence has no fill colour.

Freehand lines



The freehand tool is another way of drawing lines or shapes. Once selected the info bar changes to show this.



To start drawing simply click and then, with the button held down, move the mouse around as you would a pen. When you let go of the mouse button, ArtWorks converts the series of movements into a smooth curve representation of your gestures.

By dragging the slider it is possible to alter the accuracy (or closeness) of the curve representation. 0 represents the smoothest setting; higher settings draw lines with more curve segments.

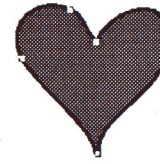
As before, it's possible to make a shape just by making sure the end of the line is on top of the start of the line.

Making shapes and joining lines

Unlike other drawing programs ArtWorks goes to some lengths to allow a more natural method of drawing shapes. It automatically attaches a new line to the end of an existing line if the new line starts or ends near any end of another line. The result is that you do not have to create shapes in one continuous action - you can draw the various parts of an outline in any order and, as long as the resultant shape is closed, ArtWorks will make this a shape and fill it with the current fill colour.

For example you can draw a heart shape by first drawing one half using a freehand line;

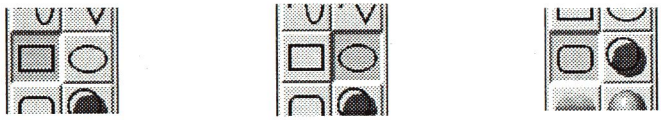
Then you can draw the second half as another freehand line, starting at the top and finishing at the bottom. ArtWorks will close and fill the shape with the current colour.



Similarly, joining two existing lines involves dragging the end of one line so that it is over the end of another. ArtWorks will automatically snap the line ends and when you let go of the mouse button the two lines should be joined into one. However , note that when dragging the whole line around with the select tool this auto-joining does not occur - you have to drag the actual end points around in order to join lines.

Rectangles, ellipses and rounded rectangles

All three tools operate in a similar manner. You select the tool then simply click and drag the pointer to the required size of the object, releasing the mouse pointer when it is the required size.

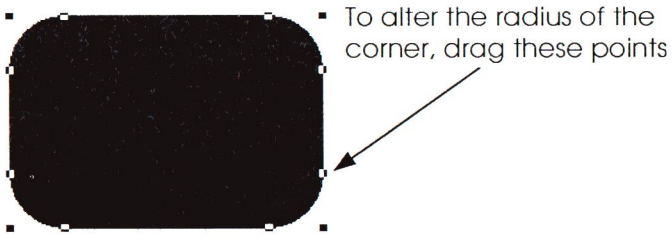


The rectangle, ellipse and rounded rectangle tools.

Once drawn these shapes become the selected object by showing control points on the corners. The object can be re-sized by dragging these control points as required.

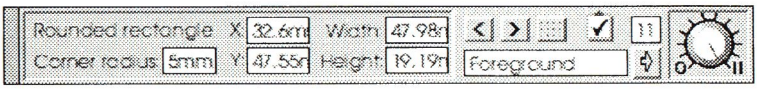
Note to force an exact square or circle, hold down the Ctrl key while creating these objects.

The rounded rectangle shows additional control points on the rounded corners - these can be dragged left or right to alter the roundedness of the corners.



The info bars of the three tools allow precise numeric values to be entered. For example, the Rounded rectangle info bar, shown below, allows all the aspects of the object to be altered - simply click in the appropriate numeric field on the info bar, type the required dimensions, and press return to action the change.

ArtWorks accepts a large collection of alternative measurement units to be specified in all cases where it expects dimensional values to be entered. So, even though the fields may show the measurements in millimetres, you can enter values like 1in, 2.6cm, 123pt etc.



Colours

ArtWorks has a very sophisticated colour system allowing objects to be set to any colour or shade using one of three different colour models (ways of specifying the colour).

In addition colours can be named by the user and changed retrospectively. A set of pre-defined colours is built into ArtWorks although it is quite possible to load tables of new colours. In this respect ArtWorks colours are very like styles in Impression II.

ArtWorks supports three types of colours - process, spot and tints.

Process colour

These are full 24-bit colours. If you are intending to produce full colour artwork then you would normally use process colours. Typically this artwork would be printed on a full colour printer or separated into four primary CMYK colours for a full colour printing press. ArtWorks would be used to produce the four CMYK separations.

Spot colour and tints

If you intend the artwork to be printed with only one or two colours then you would typically use spot colour. Spot colour printing tends to be more economic than full colour since it does not usually involve more than three inks - and typically involves just two, whereas full colour work must use at least four.

By defining a colour as a spot colour, ArtWorks can produce separations using only that colour and tints of that colour - hence the tint option.

You can have any number of spot colours in a drawing - and for each new spot colour you can produce a separation when printing.

Normally restricting an illustration to just two colours is severely limiting. In order to make use of the colours available it makes sense to use tints of the colours. So, for example, if you use black and red as your two main colours, by using tints you can also use any shade of grey and any shade of red. ArtWorks can then produce the two separations with the shades correctly represented,

By defining a colour to be a tint of another, ArtWorks automatically includes these in the correct proportion when producing separations. Tints are always defined as a percentage of another main colour eg 40% Black or 80% Red. In this way it's possible to change the main colour and ArtWorks will automatically change all tints to be based on the new colour.

For those with their thinking cap on, it is also possible to produce tints based on tints.

RGB, HSV and CMYK

ArtWorks allows colours to be selected in one of three ways: RGB will be familiar with computer users and TV engineers. CMYK is best if you want absolute control over four colour CMYK separations. HSV will also be familiar to TV engineers and in fact tends to be the most logical and intuitive colour selection model.

For this reason the HSV colour selector has been extended to make it easier to select colours from a palette.

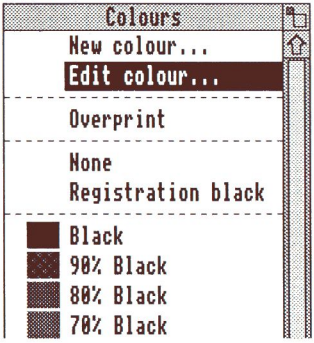
Line, outline and solid fill colours

This icon controls the colour tool. It controls both the interior fill colour and the outline colour (hence the two parts ot the icon)

Selecting this tool changes the info bar thus;

This one tool controls the colour of lines and outlines of shapes, and also the solid 'flat' filling colour of objects. The dialogue above shows the current filling colour to be 'red' and the current line colour to be 'black'.

Moving the pointer over the fill colour or line colour half of this info bar changes its shape to indicate a menu is present. Pressing the *Menu* or *Select* mouse button displays a pop-up menu letting you select a colour from the pre-defined list, create a new colour, or edit the definition of an existing colour.



This menu is used by a number of tools that allow colour selection. The top five menu options are described below. Under these are a list of the currently defined colours (much like the style list in Impression II).

Selecting one of the colours simply involves moving to the required colour and pressing the Select button on the mouse.

Selecting the **none** option removes the colour, making solid objects transparent. Selecting **none** on the Line colour option will make the line invisible - this is the only way to give an object no outline.

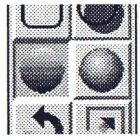
Once either the Line colour or Fill colour has been chosen, it becomes the current line or fill colour. All new objects drawn after this take on these current characteristics until these values are changed.

The colour 'registration black' is a special colour that would be used when producing artwork that is to be separated. The 'Overprint' option is described in the main manual and is only used for producing separated colour artwork.

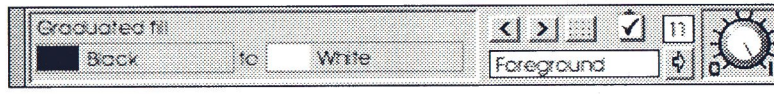
Deleting unused colours

As with Impression styles, it pays to keep the number of colours used to a minimum (the fewer colours defined, the fewer colour edits are required to alter the colour schemes of drawings). If you want to delete a colour, then the colour menus selected from the Colour editor includes a Delete Colour option.

Graduated shading



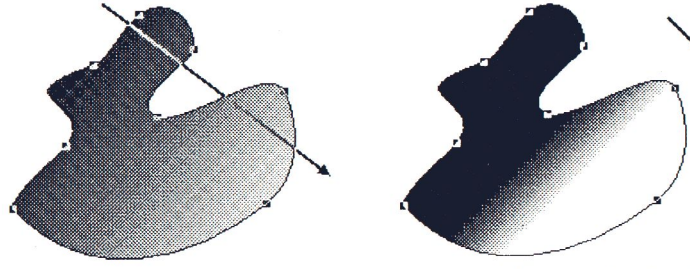
This tool allows shapes to be filled with a graduated colour shade. It's possible to control the start and end colour and also the direction and start and end position of the graduated fill. Once selected the info bar changes as follows.



By menuing over the two colour blocks on the info bar it's possible to select any colour for the start and end colour of the graduated fill. The above dialogue shows the shade will go from black to white.

To actually fill a shape, first make sure the shape is selected, then select this graduated shade tool. Then just click and drag a line across the shape in question. As you do this you will see a large arrow appear under the pointer. This arrow indicates the three vital aspects of a graduated fill - the start point, the end point and the angle of fill.

Note the start and end points do not have to be inside the selected shape.

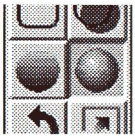


Some examples of black to white graduated shading. Note the arrow clearly indicating the direction and extent of the shade.

The arrow can be adjusted simply by clicking and dragging near the start or end of the arrow. If you make a mistake (e.g. you miss the start point) and mess your shade up, remember all you have to do is press F8 to undo the mistake and try again.

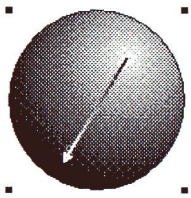
Note also the Ctrl key will constrain the direction of the fill to the pre-defined constrain angles.

Radial fills



This tool acts very much like the linear graduated fill except it produces a circular fill that radiates from the start of the arrow to the end. As before, the arrow can be adjusted simply by clicking near one of the ends and dragging.

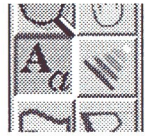
The info bar looks the same as the previous tool and allows the selection of start and end colour.



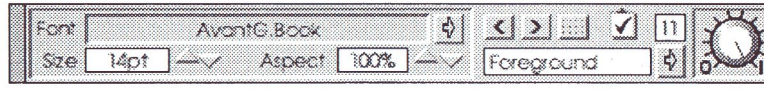
Radial fills are ideal for producing highlight effects such as this.

Note - when either of the graduated fill tools is selected, clicking anywhere in the document will alter the fill of the selected objects. It is quite easy to forget the tool is selected and click somewhere - however, as usual, all is not lost. Pressing F8 will undo the mistake and put the fill back.

Text



This tool allows the entering of single lines of text using any of the outline fonts installed in your system. When selected the info bar shows;



To enter text you simply click select on the page and start typing.

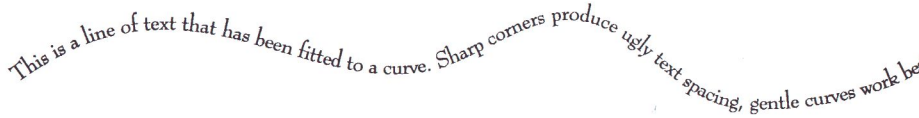
You can use the normal editing key - delete, backspace, cursor keys etc. You can change the font of the whole string by menuing over the font name field in the info bar and selecting one from the list. ArtWorks allows editing of the text on the page - to position the cursor in the text all you have to do is select the text tool and click on the text. Note that, as normal for ArtWorks, you have to click on the actual characters of the text to select it or to position the cursor in the text.

You can change the size and aspect ratio from the info bar also, although in practice this tends to be easier using the scale tool and you can freely rotate the text using the rotate tool, described later.

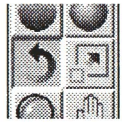
Where the font manager cannot directly perform the text display, ArtWorks will automatically convert the characters into paths and display these. It is therefore possible to rotate, shade, and give lines of text a different outline colour to the fill colour under all versions of the RISC OS operating system. The RISC OS 3 font manager can display simple, single coloured, lines of rotated text directly, and under these conditions the text rendering speed is greatly increased.

Due to the object orientated internal nature of ArtWorks, a text object remains editable even if it has been converted to outlines - it retains its textiness. Therefore you can type a line of text, rotate it, give it an outline colour, give the interior a graduated shade, and still click on the text with the text tool and edit it.

It's possible to fit a line of text to a curve, by selecting a line of text and the appropriate curve and then selecting the menu option 'Fit text to curve' under the Utilities option.

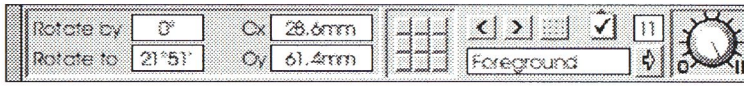


Rotate tool



This tool allows the rotation of the selected object/s. Upon selection, ArtWorks places a target point in the centre of the selected object;

This indicates the point around which the object will rotate. To rotate you simply click and drag - you will see an outline of the selected objects rotated in real time to show exactly how the object is being rotated. While dragging the info bar angle value is updated.

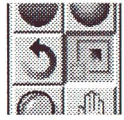


If you want to enter an exact rotation you can click in the info bar and enter the required number to rotate the selected object by a relative angle, or to a specific angle.

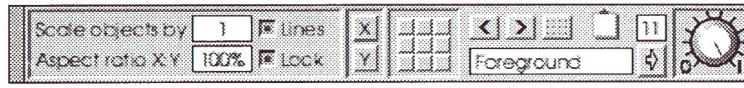
To alter the point around which it rotates, click with the *Adjust* mouse button. As you move the rotation centre around the page the **Ox** and **Oy** values are updated to show the position of the origin on the page relative to the bottom left corner.

Often you may want to rotate an object about a corner or the centre. In these cases you can manually position the rotation centre using the *adjust* button, but this is not very accurate. The rotate tool offers the ability to position the rotation centre at one of nine preset positions around the selected object. These can be selected by clicking on the small 3 by 3 arrangement of blobs on the info bar.

Scale tool



This tool allows the selected object to be scaled, and reflected. Like the previous tool this places a target point on the object - this indicates the point about which the object scales. It can be moved to any position on the page by clicking with the *Adjust* mouse button.



Alternatively, as with the rotate tool, the scale origin can be positioned at one of 9 preset positions around the object by simply clicking on one of the 9 points on the info bar.
To perform the scale, click away from the centre point and drag. The selected object or objects scale in real time in proportion to the distance you drag.

Normally the **Lock** button is pressed which ensures the objects retain their current aspect ratio. If you want to squash or stretch the objects, switch this button off prior to scaling. Then, as you drag the pointer around, you will see the object change in proportion to distance off the diagonal. While the **Lock** button is off holding down Ctrl will temporarily lock the aspect ratio.

If you want to scale an object by an exact numeric amount just type the value in the editable field on the info bar. This takes a floating point value, so entering 2 will make it twice as large and entering .5 will halve the size.

As always if you make a mistake, simply press the < button to undo the last operation.

The **Lines** button controls the scaling of line widths. Normally as you scale an object the line width will scale in proportion. However there are circumstances where you may not want the line widths to alter - in this case un-press the **Lines** button on the info bar.

Scaling groups

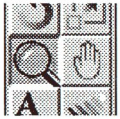
Grouped objects can be scaled using this tool in the same way. However they have an additional way of scaling. Selected groups are shown with four blobs, one in each corner. With the Select tool it's possible to drag any of these points around, so changing the size and aspect ratio of the selected group of objects. If the Ctrl key is held down at the same time, then as usual, the scale is constrained. If as is usual, you have your constrain angles set to 45° then dragging horizontally will scale the object only in the horizontal direction, dragging vertically will scale vertically, and dragging at 45° will scale the group in proportion.

Note - it is very easy to accidentally distort the grouped object by dragging on one of the select blobs, since only if CTRL is held down will it scale in proportion. However as usual pressing F8 or the < button on the info bar will undo any mistake.

Magnify and scroll tools

These two tools affect the viewing area.

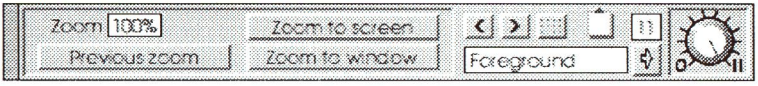
Magnify or zoom tool



While this tool is selected, a *select* click on the page (be careful not to drag) zooms in by increasing the view magnification in jumps of 100% or more. Clicking with *adjust* scales down a size (zooms out).

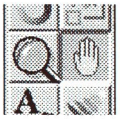
More usefully this tool also allows zooming into a specific area. To do this all you need to do is click-drag over the area of interest. When you let go the window is scaled so the selected rectangle fits within the current window size.

Holding down the Ctrl key then clicking *adjust* or *select* will force the window to 100%



When the zoom tool is selected three buttons in the info bar provide additional functions. **Previous zoom** is useful in conjunction with drag zooming. For example, you can zoom into a specific area for a close-up look, and then restore the original window scale by clicking Previous Zoom. **Zoom to screen** and **Zoom to window** scale the view so the whole page fits in the current screen size or current window.

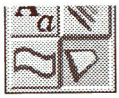
Push tool



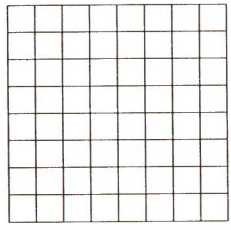
Once selected you can push the page around (scroll the window) by click dragging the page.

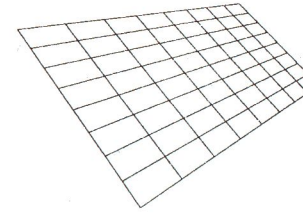
You can temporarily select the push tool by holding down the right hand Alt key. Upon release the previous tool is re-selected again.

Perspective tool



This allows the selected object or objects to be rotated into the distance. ArtWorks actually performs the correct 3D mathematical calculations on the drawing rather than just squashing one end to simulate the effect. The results are very realistic.





Shows a simple grid drawn flat, then perspectivised using this tool.

To perspectivise an object first select it with the select tool. Then select the perspective tool - it places a rectangle around the selected object with four control points showing on the corners. You can drag the corners around to get the correct effect. ArtWorks does the appropriate calculations to work out how the rectangle needs to be rotated in order to fit its new shape, then proceeds to transform the object. This can take a few seconds for very complex objects.

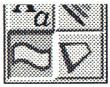
If one of the sides of the perspective rectangle is reduced to a certain point, a vanishing point may become visible on screen. It's possible to move the vanishing point directly by dragging. Up to two vanishing points can be shown at once. If you want to make several objects vanish to the same perspective point then select them with the select tool, and drag the points so they coincide.

The info bar allows you to display a grid of dots (press the grid button on the left) in the perspective rectangle - this is updated in real time as you drag the rectangle around and can help give an indication of how the object will be distorted when you release the mouse button.

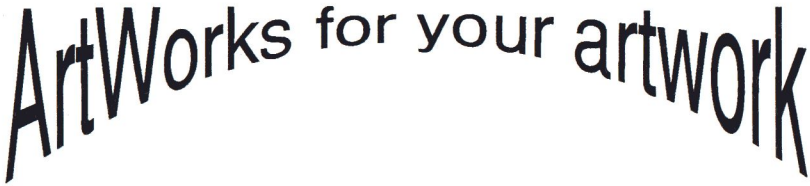
The two large icons allow the current perspective envelope to be copied to the clipboard or from the clipboard. This allows pre-defined perspective or envelope shapes to be used again and again.

The **Remove** button removes the current perspective from the object, leaving it as the original unmodified shape.

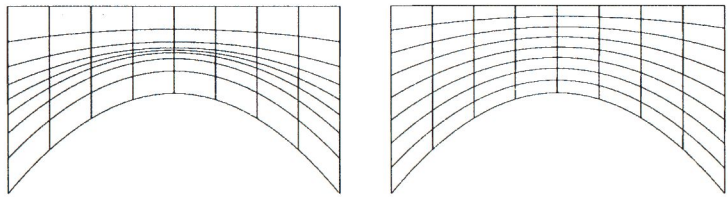
Envelope tool



This enables the selected objects to be distorted in a huge variety of ways. It works in a similar manner to the previous tool - first you select the objects to be enveloped, next you select this tool - a rectangle is drawn around the object. However, unlike the previous tool, the sides of this rectangle are bezier curves rather than straight lines, and moving the points of the lines allows the envelope contents to be distorted.



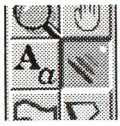
Note that when manipulating the control points and bezier curves that the control points of the bezier exert a significant effect upon the distortion of the object. Witness the following two examples of a plain flat grid that has been distorted by the envelope tool. In both cases the actual envelope shape is identical, but the control points of the side of the envelope have been put in different positions.



In fact the control points of a bezier act a bit like a rubber band attached to the envelope - the further you pull them, the more they pull the envelope in that direction. If you want to ensure even spacing along a straight line (as in the right example) then space the control points evenly along the side. In the above example there are two control points (not visible in this drawing) and so these are spaced about one third and two thirds along the line.

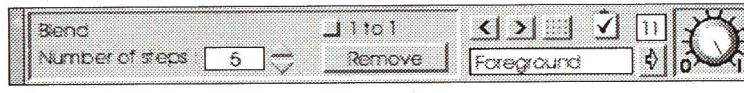
The info bar looks very similar to the perspective tool and performs the same set of operations.

Blend tool



Sometimes known as 'in-betweening' or just 'tweening' or 'morphing'. We prefer the rather simple term blending. This tool can blend one shape into another by producing a number of intermediate versions of the shape. The blend not only transforms the shape, but also the other attributes of the shape such as the colour, outline colour and thickness.

To blend one shape into another, first select the start shape, then select the blend tool, then click and drag from the start shape over the next shape into which you want to create the blend. When you let go of the mouse, ArtWorks will immediately create a number of intermediate copies. The objects are now combined into a blend object.



The blend tool can blend using more than one shape. To do this, make sure the blend tool is selected and then drag from the current selected blend object to the new one.

You can select a blend object by clicking on any part of it in the normal fashion. Once selected you may edit any of the control points that make up the original objects in the blend. If you move a control point (usually with the select tool) or delete a control point (usually with the line or curve tool) then the blend will be re-calculated.

To alter the number of steps in a blend, simply enter a required value on the info bar and press return. Because of the dynamic nature of the blend system, more steps do not require more memory - however if you export the drawing to !Draw or print it as a PostScript file then more steps do take more memory. The **Remove** button turns the blend object back into its constituent parts. This is necessary if you want to make any major modifications to the parts of the blend object, for example change the colour of one part.

Advanced blends

By default ArtWorks maps the bottom left corner points of the objects being blended. You can control precisely which start point on an object blends to which point on the destination object by dragging exactly from a control point on one shape to a control point on the other shape.

ArtWorks automatically adds or removes segments from the shapes when blending from one shape to another. There are times, especially when blending between identical shapes, that you do not want ArtWorks to do this. In these cases pressing the 1 to 1 button will prevent ArtWorks adding or removing points. However even with the 1 to 1 pressed it is still possible to control which are the start points.

The **Make shapes** menu option converts all the intermediate steps into real editable objects.

Refer to the main manual for more information.

Menu options

Most of the menu options in ArtWorks follow the normal conventions or should be obvious. However some of the more unusual ones are described below.

Alignment

This displays a dialogue that allows any selection of objects to be evenly distributed or aligned across the page. A small graphic picture in the dialogue shows the effect of the various options.

Pull onto grid

This only works if grid-snap is switched on. Normally objects retain their position relative to the grid when the grid is switched on. This means that if an object starts being 1mm away from the grid, it always remains 1mm away from each grid snap position as you drag it around. However, if you want to re-position it so that it is exactly on the grid then use this menu option. This moves the object so its bounding box is exactly on the grid.

Object info

When certain objects are selected it's possible to display and control some additional information about them using this menu option under the **Objects** heading. Examples are line, shapes and groups. With lines and shapes you can enter precise numeric values for positions of points etc.

ArtWorks offers the unusual ability to give grouped objects a name. To do this, simply select the group and use this menu option. In the dialogue you can enter a name for this grouped object, say for example 'table' and in future the menu options such as **Cut** and **Paste** will refer to this object by its name - **Cut table**, for example. This can be useful when assembling libraries of objects or for tagging names to similar looking objects in order to distinguish them.

Join shapes and Break shapes

Normally ArtWorks treats each separate shape as a separate object. However sometimes it is useful to be able to join separate shapes so that they act as one. (In PostScript parlance the two shape will have a move element between them). This is particularly useful for putting holes in shapes, since if joined shapes overlap, a hole appears where they overlap. See the main manual for more details.

Make Shapes

Certain objects such as rectangles and ellipses remain as those objects within ArtWorks, so they retain the characteristics of rectangles or ellipses - eg the rectangle always has corners of 90°. However it can sometime be useful to turn these shapes into normal editable curves and lines.

In fact this menu turns just about any object into a set of editable curves and lines - text, blends, and even perspectivised or enveloped objects. Be warned though, after an object has been turned into shapes this way, it no longer remain the original object - so text isn't editable anymore, blends aren't dynamic anymore and enveloped objects can't have their envelope altered.

View separation

This menu option allows on screen previewing of colour separations. Usually this will be limited to the four main CMYK colours, but if you define more spot colour, these names will be added to the list of possible separations.

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FontBank™

&

ArtWorks Typefaces

Over 200 extra fonts for use on the Acorn Archimedes

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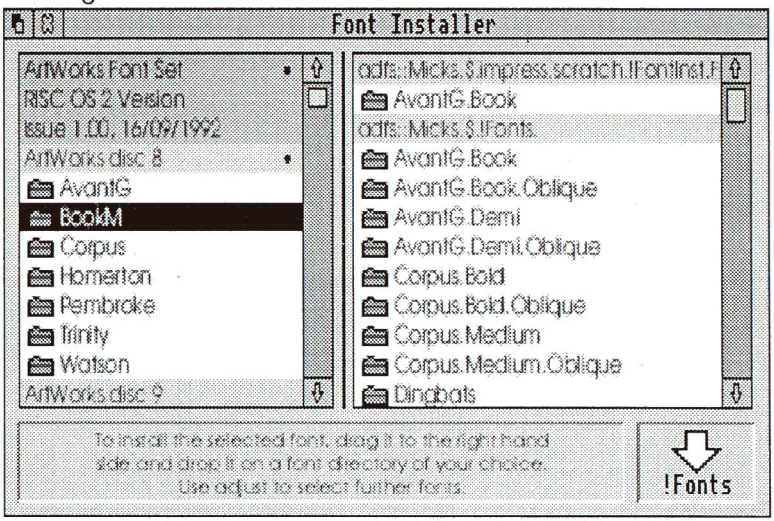
This collection of fonts is distributed only as part of the ArtWorks package.

Introduction

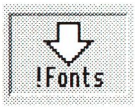
Do not copy all the ArtWorks fonts onto your computer – see below.

Do not copy any of the directories on ArtWorks discs 8-15 onto a hard disc. They are in packed format and may clash with existing file structures.

ArtWorks includes an installer to simplify copying and deleting fonts. To load the installer double-click on *!FontInst* on ArtWorks disc 2. This opens the font installer dialogue box:



The first time you load !FontInst



Your existing font directories must permit multiple directories. (Some may not.) Checking and converting directories is simple – just drop the file icons for all your existing font directories onto the *!Fonts* icon in the bottom-right corner of the Installer dialogue box. You only need to do this when you load the installer for the first time.

Installing fonts

The left-hand column shows a list of fonts that you can install. If this list is blank, insert any of ArtWorks discs 8-15 into your computer and click on the floppy disc icon.

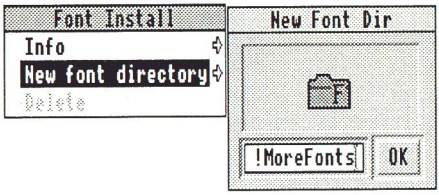
The right-hand column shows the fonts already loaded on your computer.

To copy a font select it on the left-hand list and drag it onto the right-hand list. (The illustration shows *BookM* selected.) When you select a font, a dot appears on the grey bar showing the disc name. To select all the fonts on a disc, click on the grey bar. You can select and copy multiple fonts by **Adjust**-clicking on their names.

You cannot copy fonts into the directory *Resources.$.font*. This is the basic font set held in ROM (Read-Only Memory – which means you cannot write to it) on RISC OS 3 machines.

As each font is copied, its name is deselected. If the copy fails (there is insufficient space on the disc or the target font directory is full), the font name remains selected.

There is a limit to the number of fonts you can copy into a font directory. The installer tells you when a directory is full. You can then create a new font directory and copy any remaining fonts into it. (Click **Menu** on the installer window to display a menu – *New font directory* is on that menu.)



We recommend you always create new font directories in the root directory. (This is the directory that appears after you click on a disc icon.)

Why we recommend that you don't copy all fonts

The complete set of fonts requires 6Mbytes of disc space. Many programs have a limit to the number of fonts they can handle and give errors if this is exceeded – see below.

Instead, copy over a basic set of fonts and then copy over others as you need them. (The font installer makes copying fonts relatively easy.) The recommended basic set are those on disc 8 except for *Watson*. RISC OS 3 machines already include *Corpus, Trinity* and *Homerton* and you do not normally need to copy these.

Problems with a large number of fonts

The font manager *!Fonts* can cache a maximum of 250 font variants at a time. Many programs have a limit of 250 variants and may give errors with more. Some programs have a lower limit (the RISC OS 2 version of *!Edit* is limited to 20 fonts – the RISC OS 3 version appears to work satisfactorily).

Versions of Impression before 2.18 had a limit of 255 fonts. If you have an earlier version, you can upgrade to the latest version by returning Impression disc 1 to Computer Concepts. (Don't forget to include a note of your name, address and Impression registration number.)

The font cache

Increase the size of the font cache if you use a large number of fonts. The Task Manager lets you temporarily change the cache size. Refer to the *User Guide* supplied with your computer for more details.

Loading font directories

Double-click on a font directory name to load it. Although you can have any number of font directories on your computer, there is a limit to the number that can be loaded at any time. This limit depends on the length of the currently loaded font directory names.

We recommend that you quit and reload programs after loading a font directory. Many programs give errors or do not recognise new fonts if the font list changes whilst they are running. Some, such as Impression, recognise new fonts when they next display a list of available fonts.

Deleting fonts

You can also use the font installer to delete unwanted fonts from your font directories. (You should do this occasionally to avoid having too many unused fonts on your machine.)

If necessary, load the font directory by double-clicking on it. Load the font installer. Select unwanted fonts from the right-hand font list. Choose the menu option *Delete font.*

You cannot delete any fonts in *Resources.$.font, ArtFonts* or the left-hand font list.

You can also delete complete font directories using the normal disc filer *Delete* options. (The font installer does not automatically delete empty font directories – use the filer *Delete* command to do this.)

Lower case characters

Some of these fonts do not have lower case characters (a-z). This does not mean they are incomplete, just that their design does not lend itself to lower case characters.

Fonts without lower case characters repeat the upper case characters (A-Z) in their place.

Line spacing

The relative height of the characters varies considerably. (Compare *Legacy* and *Patriarch* fonts.) For balance within a document you may need to increase or decrease the spacing between lines of text. (The technical term is change the *leading of a line*.)

LaserDirect printers

LaserDirect is a range of direct-drive laser printers from Computer Concepts.

Some fonts use very thin lines as part of their design. You may find that these fonts print better if you turn off the *Quick text* option.

If you distort the font in ArtWorks by enveloping it, for example, it should print satisfactorily with *Quick text* on.

PostScript equivalent names

These ArtWorks fonts have PostScript equivalents or near equivalents. This information is for guidance only and is given in good faith. However, we cannot guarantee an exact match between an ArtWorks font and the PostScript font shown.

Unlisted fonts have no known PostScript equivalents.

ArtWorks Name	PostScript Name
Acme	Aachen Bold
Anthony	Albertus Extra Bold
Addled	Ad Lib
Amethyst	Amelia
AvantG.Book	AvantGarde Book
AvantG.Book.Oblique	AvantGarde Book Oblique
AvantG.Demi	AvantGarde Demi
AvantG.Demi.Oblique	AvantGarde Demi Oblique
Ballet	Broadway
Ballet.Engraved	Broadway Engraved
Bandicoot	Benguiat Book
Baskerville	Baskerville Bold
Bendal.Gothic.Italic	Benguiat Gothic Heavy Ital.
Bering	Berling Bold

Bodoni.Open	Academy Engraved
Bolster	Bolt Bold
BookM.Demi	Bookman Demi
BookM.Demi.Italic	Bookman Demi Italic
BookM.Light	Bookman Light
BookM.Light.Italic	Bookman Light Italic
Brussels	Brush Script
Bullion	Busorama Medium
Cache.Extra.Bold	Cushing Bold
Cache.Heavy	Cushing Heavy
Calmari.Italic	Optima Bold Oblique
Clarendon	Clarendon Bold
Commons	Congress
Copybook	Copperplate Gothic
Corpus.Bold	Courier Bold
Corpus.Bold.Oblique	Courier Bold Oblique
Corpus.Medium	Courier
Corpus.Medium.Oblique	Courier Oblique
Delavan	Hawthorn
Detente	Jenson Extra Bold
Diamond	Machine
Domestic.Text	American Text
Domestic.Typer	American Typewriter
Dominican	Dom Casual
Flanders	Flyer Extra Bold Condensed
Flanders.Italic	Flyer Black Condensed Italic
Focus	Folio Extra Bold
Frankly.Gothic	Franklin Gothic Roman
Fustian	Frutiger
Fustian.Italic	Frutiger Italic
Futana	Futura Display
Gallant	Gill Sans Extra Bold
Gallant.Italic	Gill Sans Extra Bold Italic
Garamond.American	Garamond Nº3 Bold
Hamlet	Handel Gothic
Harvest	Helvetica Condensed Black
Harvest.Italic	Helvetica Cond. Black Italic
Heroic	Helvetica Medium
Heroic.Bold	Helvetica Bold
Heroic.Heavy.Italic	Helvetica Heavy Italic
High Noon	Figaro
Hombre	Honda
Homerton.Bold	Helvetica Bold
Homerton.Bold.Oblique	Helvetica Bold Oblique
Homerton.Medium	Helvetica

Homerton.Medium.Oblique	Helvetica Oblique
Italianate	Italia Medium
Kabled	Kabel Bold
Klaven	Kabel Ultra
Klaven.Italic	Kabel Ultra Italic
Lindo.Bold	Cochin Bold
Lindo.Italic	Cochin Bold Italic
Mallet	Melior Bold
Muriel	Murray Hill
Neptune	Neon
Oblast	Antique Olive Black
Oblast.Italic	Antique Olive Black Italic
Octogon	Optima Bold
Parade	Palatino
Penultimate	Peignot
Pembroke.Bold	Palatino Bold
Pembroke.Bold.Italic	Palatino Bold Italic
Pembroke.Medium	Palatino Roman
Pembroke.Medium.Italic	Palatino Italic
Playmate	Plaza
Preston	News 702 Bold
Primer	Premium Shaded
PTBoat	P.T.Barnum
Punctuate	Pump
Quid.Bold	Fritz Quadrata Bold
Quiver.Italic	LCD
Roost.Heavy	Revue
Saren.Black	Seagull Bold
Steamship	Stencil
Stupendous	Superstar
Tempest	Futura Extra Black Condensed
Tempest.Heavy	Futura Extra Black
Tempest.Heavy.Italic	Futura Extra Black Italic
Tempest.Italic	Futura Extra Black Cond. Ital
Trinity.Bold	Times Bold
Trinity.Bold.Italic	Times Bold Italic
Trinity.Medium	Times Roman
Trinity.Medium.Italic	Times Italic
Unpact	Univers Extra Black
Unpact.Italic	Univers Extra Black Italic
Valken	VAG Rundschrift Black
Valken.Italic	VAG Rundschrift Black Italic
Watson	Worcester Round Bold

The layout of these font examples is:

Acclamation (Acclamat) *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,'"" abcdefghijklmnopqrstuvwxyz 0123456789

where

Acclamation is the name of the font.

(Acclamat) is the font menu name – some font names are too long or in the wrong format for the font menus. The menu name, if different, is shown in parentheses.

Disc Nº 9 is the number of the disc containing this font

Lastly upper and lower case alphabets and other characters shown at 13 point in the actual font.

Some fonts have wide characters and there may be insufficient space on a line to display the ()£.,'"" characters. Such fonts are marked *()£.,'"" not shown.*

Acclamation (Acclamat) *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,'"" abcdefghijklmnopqrstuvwxyz 0123456789

Acclamation Italic *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,'"" abcdefghijklmnopqrstuvwxyz 0123456789

Accord *Disc Nº 9 This font has no lower case characters*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 ()£.,'""

Acme *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,'"" abcdefghijklmnopqrstuvwxyz 0123456789

Acropolis *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ O£.,""
abcdefghijklmnopqrstuvwxyz 0123456789

Addled *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ().,""
abcdefghijklmnopqrstuvwxyz 0123456789

Alfredo *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ().,"
abcdefghijklmnopqrstuvwxyz 0123456789

Amethyst *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ O£.,""
abcdefghijklmnopqrstuvwxyz 0123456789

Andorra *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ O£.,"
abcdefghijklmnopqrstuvwxyz 0123456789

Anglophile *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,""
abcdefghijklmnopqrstuvwxyz 0123456789

Anthony *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,""
abcdefghijklmnopqrstuvwxyz 0123456789

Anthony Italic *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,""
abcdefghijklmnopqrstuvwxyz 0123456789

Antic *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ O£.,""
abcdefghijklmnopqrstuvwxyz 0123456789

AvantG Book *Disc Nº 8*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,""
abcdefghijklmnopqrstuvwxyz 0123456789

AvantG Book.Oblique *Disc Nº 8*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,'/"'

abcdefghijklmnopqrstuvwxyz 0123456789

AvantG Demi *Disc Nº 8*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,'/"'

abcdefghijklmnopqrstuvwxyz 0123456789

AvantG Demi.Oblique *Disc Nº 8*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,'/"'

abcdefghijklmnopqrstuvwxyz 0123456789

Ballet *Disc Nº 9 ()£.,'/"" not shown*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 0123456789

Ballet Engraved *Disc Nº 9 ()£.,'/"" not shown*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 0123456789

Balthazar *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,'/""

abcdefghijklmnopqrstuvwxyz 0123456789

Banderole *Disc Nº 9 This font has no lower case characters*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789 ()£.,'/""

Bandicoot *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,'/""

abcdefghijklmnopqrstuvwxyz 0123456789

Bangle *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ £.,'"

abcdefghijklmnopqrstuvwxyz 0123456789

Baskerville (Baskervill) *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,'/""

abcdefghijklmnopqrstuvwxyz 0123456789

Battle *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0£.,“”“”
abcdefghijklmnopqrstuvwxyz 0123456789

Battle Italic *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0£.,“”“”
abcdefghijklmnopqrstuvwxyz 0123456789

Bendal Gothic.Italic *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,“”“”
abcdefghijklmnopqrstuvwxyz 0123456789

Bering *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,“”“”
abcdefghijklmnopqrstuvwxyz 0123456789

Biorst *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0£.,“”“”
abcdefghijklmnopqrstuvwxyz 0123456789

Blocky *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,“”“”
abcdefghijklmnopqrstuvwxyz 0123456789

Bodoni Open *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0£.,“”“”
abcdefghijklmnopqrstuvwxyz 0123456789

Bolster Bold *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ £.,“”“”
abcdefghijklmnopqrstuvwxyz 0123456789

BookM Demi *Disc Nº 8*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,“”“”
abcdefghijklmnopqrstuvwxyz 0123456789

BookM Demi.Italic *Disc Nº 8*

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0£.,“”“”
abcdefghijklmnopqrstuvwxyz 0123456789

BookM Light *Disc Nº 8*

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0£.,"“”
abcdefghijklmnopqrstuvwxyz 0123456789

BookM Light.Italic *Disc Nº 8*

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0£.,"“”
abcdefghijklmnopqrstuvwxyz 0123456789

Brandish *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0£.,"“”
abcdefghijklmnopqrstuvwxyz 0123456789

Brussels *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0£.,"“”
abcdefghijklmnopqrstuvwxyz 0123456789

Bubbly *Disc Nº 9*

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0£.,"“”
abcdefghijklmnopqrstuvwxyz 0123456789

Bullion *Disc Nº 9 This font has no lower case characters*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 0£.,"“”

Bustle *Disc Nº 10 This font has no lower case characters*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 0£.,"“”

Cache Extra.Bold *Disc Nº 10*

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0£.,"“”
abcdefghijklmnopqrstuvwxyz 0123456789

Cache Heavy *Disc Nº 10*

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0£.,"“”
abcdefghijklmnopqrstuvwxyz 0123456789

Calmari Italic *Disc Nº 10*

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0£.,"“”
abcdefghijklmnopqrstuvwxyz 0123456789

Caricature *Disc Nº 10 This font has no lower case characters*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 ()£.,“”

Chickadee *Disc Nº 10*

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0£.,“»
abcdefghijklmnopqrstuvwxyz 0123456789

Chimes *Disc Nº 10 This font has no lower case characters*

ABCDEFGHIJKLMNOPQRSTU
VWXYZ 0123456789 ()£.,“”

Clarendon *Disc Nº 10 ()£.,’’“” not shown*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz0123456789

Cohesion *Disc Nº 10*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,“”“”
abcdefghijklmnopqrstuvwxyz 0123456789

Commons *Disc Nº 10*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,“”“”
abcdefghijklmnopqrstuvwxyz 0123456789

Copybook *Disc Nº 10 This font has no lower case characters*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 ()£.,“”“”

Corpus Bold *Disc Nº 8*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,’’””
abcdefghijklmnopqrstuvwxyz 0123456789

Corpus Bold.Oblique *Disc Nº 8*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,’’””
abcdefghijklmnopqrstuvwxyz 0123456789

Corpus Medium *Disc Nº 8*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,’’””
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Corpus Medium.Oblique *Disc Nº 8*

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Crimmon *Disc Nº 10*

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Crimmon Italic *Disc Nº 10*

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Dayton *Disc Nº 10*

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Dayton Italic *Disc Nº 10*

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Delavan *Disc Nº 10*

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Delavan Italic *Disc Nº 10*

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Detente *Disc Nº 10*

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Diamond *Disc Nº 10*

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Diamond Italic *Disc Nº 10*

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Dicot Bold *Disc Nº 10*

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Dicot Light *Disc Nº 10*

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Dicot Medium *Disc Nº 10*

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Domestic Text *Disc Nº 10*

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Domestic Typer *Disc Nº 10*

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Domestic Uncial *Disc Nº 10 ()£.,'"“” not shown*

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Dominican *Disc Nº 10*

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Doric *Disc Nº 11 This font has no lower case characters*

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Doughboy *Disc Nº 11 ()£.,'"“” not shown*

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DuoTone *Disc Nº 11 This font has no lower case characters*

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XYZ 0123456789 ()£.,"“”

Dynamic *Disc Nº 11*

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Dynamic Italic *Disc Nº 11*

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Egbert *Disc Nº 11 ()£.,''"" not shown*

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Egypto Heavy *Disc Nº 11 ()£.,''"" not shown*

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Emmet *Disc Nº 11*

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Enliven *Disc Nº 11*

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Entrez *Disc Nº 11*

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Ermine *Disc Nº 11 This font has no lower case characters*

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Flanders *Disc Nº 11*

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Flanders Italic *Disc Nº 11*

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Flourish *Disc Nº 11*

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Focus *Disc Nº 11 ()£.,"""" not shown*

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Fortana *Disc Nº 11*

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Fortana Italic *Disc Nº 11*

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Frankly Gothic *Disc Nº 11*

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Freshet *Disc Nº 11*

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Fulton *Disc Nº 11*

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Fustian *Disc Nº 11*

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Fustian Italic *Disc Nº 11*

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Futana *Disc Nº 11*

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Gallant *Disc Nº 11*

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Gallant Italic *Disc Nº 11*

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Gangplank *Disc Nº 11 ()£.,"'' not shown*

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Garamond American *Disc Nº 11*

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Georgianna *Disc Nº 11 This font has no lower case characters*

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UVWXYZ0123456789()£.,""

Glockenspiel (Glockenspi) *Disc Nº 11*

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Gowdie Italian *Disc Nº 12*

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Hamlet *Disc Nº 12*

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Hansen *Disc Nº 12*

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Harvest *Disc Nº 12*

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Harvest Italic *Disc Nº 12*

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Heroic *Disc Nº 12*

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HighNoon *Disc Nº 12 This font has no lower case characters*

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Hombre *Disc Nº 12*

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Homerton Bold *Disc Nº 8*

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Homerton Medium.Oblique *Disc Nº 8*

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Hubris *Disc Nº 12*

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Ingenius *Disc Nº 12*

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Italianate *Disc Nº 12*

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Jasper *Disc Nº 12*

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Jellybean *Disc Nº 12 This font has no lower case characters*

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Legacy *Disc Nº 12*

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Limousine *Disc Nº 12 This font has no lower case characters*

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Lissen *Disc Nº 12*

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Lissen Italic *Disc Nº 12*

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Mallet *Disc Nº 13*

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Marble *Disc Nº 13 This font has no lower case characters*

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Mesmer *Disc Nº 13*

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Mesmer Italic *Disc Nº 13*

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Microbus *Disc Nº 13 This font has no lower case characters*

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XYZ 0123456789 ()£.,"'

Migra Heavy *Disc Nº 13*

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Migra Italic *Disc Nº 13*

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Minerva *Disc Nº 13*

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Moonbeam *Disc Nº 13*

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Muriel *Disc Nº 13*

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Mycalc *Disc Nº 13 This font has no lower case characters*

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Nantun *Disc Nº 13*

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Nantun Italic *Disc Nº 13*

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Noble *Disc Nº 13 ()£.,"" not shown*

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Nonce Bold *Disc Nº 13*

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Notram *Disc Nº 13*

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Oblast *Disc Nº 13*

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Oblast Italic *Disc Nº 13*

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Oblem Italic *Disc Nº 13*

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Octogon *Disc Nº 13*

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Old Baskerville (OldBaskerv) *Disc Nº 13*

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Old West (OldWest) *Disc Nº 14 No lower case characters*

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Olivette *Disc Nº 14*

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Opine Heavy *Disc Nº 14*

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Orpheus *Disc Nº 14 This font has no lower case characters*

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Palent *Disc Nº 14*

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Palent Italic *Disc Nº1 4*

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Parade *Disc Nº 14*

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Patriarch *Disc Nº 14 This font has no lower case characters*

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Pembroke Bold *Disc Nº 8*

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Pembroke Bold.Italic *Disc Nº 8*

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Pembroke Medium *Disc Nº 8*

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Pembroke Medium.Italic *Disc Nº 8*

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Penultimate (Penultimat) *Disc Nº 14*

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Perdure *Disc Nº 14*

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Pesten *Disc Nº 14*

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Phrastic Extra.Bold *Disc Nº 14*

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Phrastic Extra.Italic *Disc Nº 14*

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Pinwheel *Disc Nº 14 This font has no lower case characters*

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Pirate *Disc Nº 14*

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Playmate *Disc Nº 14 This font has no lower case characters*

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Primer *Disc Nº 14 This font has no lower case characters*

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PTBoat *Disc Nº 14*

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Punctuate *Disc Nº 14*

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Quid Bold *Disc Nº 14*

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Quid Italic *Disc Nº 14*

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Reinhard *Disc Nº 14*

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Renaldo *Disc Nº 14*

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Rigamarole *Disc Nº 14 This font has no lower case characters*

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Rillo Heavy *Disc Nº 14*

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Rillo Italic *Disc Nº 14*

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Rondalo *Disc Nº 14*

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Roost Heavy *Disc Nº 15*

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Roost Italic *Disc Nº 15*

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Sanchion *Disc Nº 15*

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Sanchion Italic *Disc Nº 15*

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Saren Black *Disc Nº 15*

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Sinto Heavy *Disc Nº 15*

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Skinny *Disc Nº 15*

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Splash *Disc Nº 15*

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Steamship *Disc Nº 15 This font has no lower case characters*

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Stunning *Disc Nº 15*

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Stupendous *Disc Nº 15 This font has two set of upper case characters*

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Tempest *Disc Nº 15*

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Tempest Heavy *Disc Nº 15*

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Tempest Heavy.Italic *Disc Nº 15*

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Tempest Italic *Disc Nº 15*

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Template *Disc Nº 15*

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Trinity Bold *Disc Nº 8*

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Trinity Bold.Italic *Disc Nº 8*

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Valken Italic *Disc Nº 15*

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Velveteen *Disc Nº 15*

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abcdefghijklmnopqrstuvwxyz 0123456789

Watson *Disc Nº 8*

ABCDEFGHIJKLMNOPQRSTUVWXYZ ()£.,'''''
abcdefghijklmnopqrstuvwxyz 0123456789

Tempest *Disc № 15*

Tempest Heavy *Disc № 15*

Tempest Italic *Disc № 15*

Template *Disc № 15*

Trinity Bold *Disc № 8*

Trinity Bold Italic *Disc № 8*

Trinity Medium *Disc № 8*

Trinity Medium Italic *Disc № 8*

Typer Heavy *Disc № 15*

The Acorn character set

Not all fonts contain the full character set. In particular, some characters above 128 may be absent.

32	60 <	88 X	116 t	144 ‘	172 ¬	200 È	228 ä
33 !	61 =	89 Y	117 u	145 ’	173 -	201 É	229 å
34 "	62 >	90 Z	118 v	146 ‹	174 ®	202 Ê	230 æ
35 #	63 ?	91 (	119 w	147 ›	175 ¯	203 Ë	231 ç
36 $	64 @	92 \	120 x	148 “	176 °	204 Ì	232 è
37 %	65 A	93)	121 y	149 ”	177 ±	205 Í	233 é
38 &	66 B	94 ^	122 z	150 „	178 ²	206 Î	234 ê
39 '	67 C	95 _	123 {	151 –	179 ³	207 Ï	235 ë
40 (	68 D	96 `	124 |	152 —	180 ´	208 Đ	236 ì
41)	69 E	97 a	125 }	153 –	181 µ	209 Ñ	237 í
42 *	70 F	98 b	126 ~	154 Œ	182 ¶	210 Ò	238 î
43 +	71 G	99 c	127	155 œ	183 ·	211 Ó	239 ï
44 ,	72 H	100 d	128	156 †	184 ¸	212 Ô	240 ð
45 -	73 I	101 e	129	157 ‡	185 ¹	213 Õ	241 ñ
46 .	74 J	102 f	130	158 fi	186 º	214 Ö	242 ò
47 /	75 K	103 g	131	159 fl	187 »	215 ×	243 ó
48 0	76 L	104 h	132	160	188 ¼	216 Ø	244 ô
49 1	77 M	105 i	133	161 ¡	189 ½	217 Ù	245 õ
50 2	78 N	106 j	134	162 ¢	190 ¾	218 Ú	246 ö
51 3	79 O	107 k	135	163 £	191 ¿	219 Û	247 ÷
52 4	80 P	108 l	136	164 ¤	192 À	220 Ü	248 ø
53 5	81 Q	109 m	137	165 ¥	193 Á	221 Ý	249 ù
54 6	82 R	110 n	138	166 ¦	194 Â	222 Þ	250 ú
55 7	83 S	111 o	139	167 §	195 Ã	223 ß	251 û
56 8	84 T	112 p	140	168 ¨	196 Ä	224 à	252 ü
57 9	85 U	113 q	141	169 ©	197 Å	225 á	253 ý
58 :	86 V	114 r	142	170 ª	198 Æ	226 â	254 þ
59 ;	87 W	115 s	143 •	171 «	199 Ç	227 ã	255 ÿ

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NOTES

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